

ARCHIVES  
DES  
MAÎTRES DE L'ORGUE  
DES  
XVI<sup>e</sup> XVII<sup>e</sup> et XVIII<sup>e</sup> Siècles

publiées  
d'après les manuscrits et éditions authentiques

*avec annotations et adaptations aux orgues modernes*

PAR  
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*avec la collaboration, pour les notices biographiques*

DE  
*ANDRÉ PIRRO*

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Sixième Volume

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PARIS  
A. DURAND ET FILS, ÉDITEURS  
4, Place de la Madeleine.

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1905

# Œuvres complètes d'Orgue

DE

## JACQUES BOYVIN

Organiste de l'Eglise Cathédrale de Rouen

1653 ? – 1706

### Livre I

*Archives des Maîtres de l'Orgue (Guilmant 1897-1910)*

## NOTICE .

Cette publication des œuvres pour l'orgue et du *Traité abrégé de l'accompagnement* de J. Boyvin est faite d'après l'édition originale qui se trouve à la Bibliothèque Nationale de Paris.

Dans l'ancienne édition, les accidents ajoutés au cours des pièces n'affectent que la note devant laquelle ils sont placés, de sorte qu'un fa #, par exemple, revenant deux fois dans une même mesure est deux fois précédé du signe #. J'ai dans cette publication, suivi les usages adoptés maintenant, et les # ♯ ♭, servent pour la mesure entière. Dans certains cas où il pourrait y avoir indécision, j'ai placé au dessus ou au dessous et même devant des notes des # ♯ ou ♭ entre parenthèses (♯). Dans plusieurs endroits les ♭ sont remplacés par des ♯, par exemple, pour remettre au ton une note diézée à l'armature de la clé.

Je ne me suis servi que de nos clés ordinaires de Sol et de Fa; j'ai cru bon néanmoins, d'indiquer partout, même quand elles changent au cours d'un morceau, les clés employés par l'auteur.

Les orgues modernes ne possédant pas les mêmes jeux que les anciennes, j'ai indiqué, soit au cours des pièces, soit au bas des pages, une autre registration, de même, les endroits où la pédale peut-être employée avec avantage. Anciennement, les jeux de fond n'avaient pas la puissance qu'ils ont maintenant, on pourra, je pense, remplacer quelquefois le Plein-jeu par tous les Fonds de 16, 8, et 4 P.

Dans les pièces en *Dialogue*, on trouve, soit à la main droite, soit à la main gauche le mot *Récit*, cette indication ne désigne pas le clavier qui porte ce nom, mais celui du Grand orgue, l'autre main restant sur le Positif, de manière à faire dominer le chant, comme un solo.

Les mots et signes entre parenthèses ne sont pas de l'auteur.

Pour l'explication de certains ornements, voir la notice du 3<sup>e</sup> volume, page XVI, et du 5<sup>e</sup> volume page 104. Boyvin indique le clavier du grand orgue par "grand corps".

ALEX GUILMANT.

Meudon, Juin 1904.

## A MONSEIGNEUR

MONSEIGNEUR COLBERT COADJUTEUR DE ROÛEN ABBÉ  
DU BEC PRIEUR DE LA CHARITÉ D'AMBIERNE .

MONSEIGNEUR,

La musique n'est pas indigne de vôtre protection, et ie ne puis mieux m'adresser qu'à votre GRANDEUR pour donner du poids et de l'autorité a ces Pieces que je consacre a la gloire de DIEU et pour l'Utilité de ceux qui le seruent dans ses Augustes Temples. Souffrez donc MONSEIGNEUR, que vôtre Illustre nom paroisse a la teste de cet Ouvrage jl luy donnera du mérite, et jl soutiendra son Auteur. Ce qu'approuue vn Digne Archeuesque ne peut estre que tres bon. Les Obligations que j'ay a vôtre GRANDEUR me sont trop cheres et trop precieuses pour les passer sous silence La bonté qu'elle a eu d'être attentive a mes foibles accords, et a leur donner son approbation est le plus grand auantage qui pouuoit jamais m'arriuer; aussi je regarderay toujours les moments que j'ay eu l'honneur de passer aupres d'Elle dans cet exercice, comme le plus heureux de ma vie. On est edifié MONSEIGNEUR, en voyant le S. Usage que uous en faites Et il semble que vous preniez plaisir de nous donner sur la terre vne Image de ce qui se passe dans le Ciel. Les Anges qui composent la musique du Roy des Rois y font des concerts admirables; On peut mesme dire que c'est la le repos de leur occupation, et l'entretien de leur bonheur Faut-il s'etonner qu'un Ange visible fasse descendre denhaut cette maitresse des Arts s'appelle ainsi celle qui apprend aux hommes a chanter les loüanges de Dieu avec toute la Sagesse que demâde le Prophete par ces paroles Psallite Sapienter j'en donne des Regles et des Exemples dans ce recüeil; Ce sont des pieces d'Orgue que i'ay taché de rendre conformes a la grauité de ce noble jnstrument que les Peres du S<sup>t</sup> Concile de Trentes ont conserué dans l'Eglise comme le plus capable dexiter la deuotion des fidelles. Mais apres tout je reconnoy MONSEIGNEUR que mon trauail seroit fort inutile, si vous nauiez la bonté de benir en même temps l'Ouurage et l'Ouurier vne petite partie de cette benediction abondante que Dieu repand sur vos trauaux apostoliques suffit pour l'un et l'autre; Apres que ce Diocese en a receu les heureuses influences, tant dans le Cours de vos visites que dans vos autres fonctions Episcopalles par les quelles vous auez fait connoître a tout le monde la justice du choix que LOÛIS LE GRAND a fait de vôtre sacré personne pour remplir vne des premieres dignitez de l'Eglise. jespere auoir quelque part a cette S<sup>te</sup> benediction puis que i'ay le bien d'estre occupé au Service diuin en presence de votre GRANDEUR, et dans sa Cathedralle Et que ie ferai gloire que le public soit temoin de ma parfaite recônoissâce, Et du profond respect avec le quel je suis.

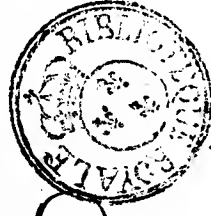
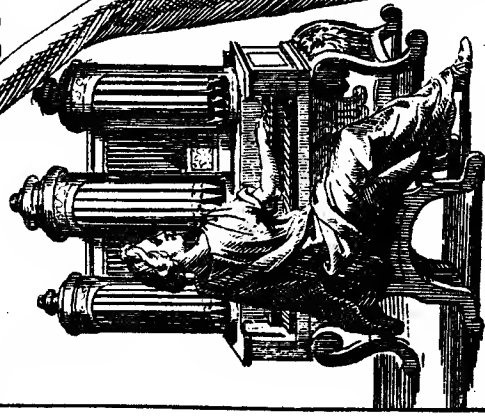
DE VOSTRE GRANDEUR

Le tres humble, tres obeïssant, et  
tres redeuable seruiteur

J. BOYUIN .

# PREMIER LIVRE D'ORGUE

Contenant les huit Tons  
A l'usage Ordinaire de l'Eglise  
Composé par J. Boyvin Organiste de  
l'Eglise Cathédrale Nostre Dame



de Rouen  
Se vendent  
A PARIS

chez  
M<sup>r</sup>. de Bayssend rue Simon le franc  
M<sup>r</sup>. le Maire au Louis d'Or rue S. honore  
proche l'Oratoire  
Et a Rouen. Chez l'auteur proche Nostre Dame

## EXTRAIT DU PRIVILEGE DU ROY.

Le Roy par ses lettres patentes du 12 Decembre 1689, signées junquieres et Sellées, a permis a Jacques Boyuin Organiste de l'Eglise Cathedrale Nôtre Dame de Roüen faire grauer, imprimer, vendre et debiter les pieces d'Orgues et Clauesin quil a Composées par tel graue[u]r et jmprimeur quil voudra pendant six ans a commancer du jour que les dittes pieces seront acheuées d'jprimer pendant lequel temps jl est deffendu a quelque personnes que ce soit ainsi quil est plus amplement porté par les lettres de le contrefaire a peyne de 1500<sup>u</sup> damande, Sa Majesté ueut et entend que foy soit adjoutée au present extrait comme a loriginal et soit tenu pour due-ment signifié.

Les exemplaires ont esté fournies.

# PREMIER TON

## GRAND PLEIN JEU CONTINU.

(Grave.)



(PED.)



## FUGUE GRAUE(\*)



(\*) Jeux d'Anches et de Fond.

# RECIT DE CROMHORNE OU DE PETITE TIERCE ( OU DE HAUOBOIS )

(Adagietto.)

(deux doux.)

(sic)

(sic)

(PED.)

## CONCERT POUR LES FLUTES.

(And<sup>te</sup>)

Grand corps. (G<sup>do</sup>.)

p.

Positif.

Gr. C.

p.



Positif. G.C. p Gr.C.

# TRIO(\*)

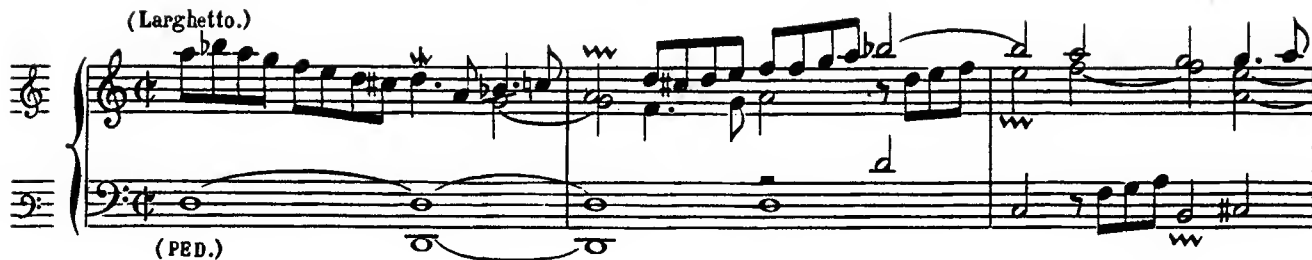
(Un poco adagio.)

(Rit.)

(\*) RÉCIT: Flûte traversière de 8, Basson-Hautbois de 8, main droite.  
 6<sup>e</sup> ORGUE: Bourdou de 16 et 8, Claviers réunis, main gauche. (A. G. 136.)

## FOND D'ORGUE.

(Larghetto.)



## DUO (\*)

(Allegro)



(\*) POSITIF: main droite, Cor de nuit de 8, Flûte douce de 4, Nasard de 2  $\frac{2}{3}$ .

RECIT: main gauche, Basson et Bourdon de 8.

## TIERCE EN TAILLE. (\*)

(And<sup>te</sup>)

(\*) Main droite, G<sup>3</sup>0. Bourdon de 8.  
Main gauche, Récit, Cor de nuit, Gambe de 8, Octavin doux de 2. Fl. douce de 4.  
PÉDALE: Bourdons de 16 et 8.

Four systems of musical notation for a piano piece. Each system consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'w' (pizzicato) and '(t)' (trill). The piece concludes with a 'Rall.' (Ritardando) marking.

### TRIO A DEUX DESSUS. (\*)

(All<sup>to</sup>)

Musical notation for the Trio section, featuring a single staff with a treble clef and a bass staff. The notation includes notes, rests, accidentals, and dynamic markings like 'w' (pizzicato). The piece concludes with a double bar line.

(\*) RÉCIT: main droite, Flûtes de 8 et 4.

G<sup>o</sup>. main gauche, Bourdon et Salicional de 8, Bourdon de 16.



# BASSE DE TROMPETTE.

(And<sup>te</sup> con moto.)

Jeu doux.

Trompette.

Cornet séparé ou-dessus de la mesme Trompette.

(Jeu doux.)

(Jeu doux.)

Trompette.

Dessus.

(Jeu doux.)

(Jeu doux.)

Musical score for Trompette. The piece is in 2/4 time, marked (Jeu doux.). The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and single notes.

Trompette.

# GRAND DIALOGUE.

(Andante.)

Musical score for Grand jeu. The piece is in 2/4 time, marked (Andante.). The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and single notes.

(Cdo.) Grand jeu.

(PED.)

Positif.

Grand jeu

(S.PED.)

Musical score for Positif. The piece is in 2/4 time, marked (Andante.). The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and single notes.

(S.PED.)

(PED.)

(All<sup>to</sup>)Cornet séparé ou Positif.  
(POS.)

(S.PED.)

Musical score for Cornet séparé ou Positif. The piece is in 2/4 time, marked (All<sup>to</sup>). The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and single notes.

(S.PED.)

Echo.

(RÉCIT fermé.)

Grand jeu.

Musical score for Echo. The piece is in 2/4 time, marked (RÉCIT fermé.). The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and single notes.

Grand jeu.

Pos. ou Cornet.

Musical score for Pos. ou Cornet. The piece is in 2/4 time, marked (Andante.). The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and single notes.

Pos. ou Cornet.

Echo. (RÉCIT.)  
 Grand jeu.  
 Pos. ou C.  
 Echo. (RÉCIT.)  
 Grand jeu.  
 (Rall.)

## SECOND TON. PRELUDE. (\*)

(Larghetto.)  
 (PED.)

(\*) Fonds ou Plein-jeu.



## DUO. (\*)

Pointés lentement.

RECIT DE PETITE TIERCE, OU DE NAZARD OU DE CROMHORNE  
(OU DE HAUTBOIS.)

(Un poco lento.)

(Jeu doux.)

(b.)

(Rall.)

(PED.)

(\*) POSITIF: Cor de nuit de 8. Flûte douce de 4.

GRGUE: Bourdon de 16, Fl. harm. de 8, Claviers réunis.

## TRIO A DEUX DESSUS. (\*)

Musical score for Trio a deux dessus. The score consists of four systems, each with two staves (treble and bass clef). The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various ornaments (wavy lines) and complex rhythmic patterns, including sixteenth and thirty-second notes.

DIALOGUE DE RECITS DE CROMHORNE ET DE CORNET, OU BIEN DE  
PETITE TROMPETTE, ET DE PETITE TIERCE. (\*\*)Fort lentement.  
(RÉCIT.)

Tierce.

Musical score for Dialogue de recits de Cromhorne et de Cornet. The score consists of two systems, each with two staves. The first system is labeled 'Fort lentement. (RÉCIT.)' and 'Tierce.' with '(POS.)' below it. The second system is labeled 'Jeu doux. Trompette.' and 'Cornet. (POS.)' with '(RÉCIT.)' below it. The third system is labeled 'Cromhorne. Trio. (PEDALE.)' and 'Tyrasse.' with '(\*\*\*)' below it. The notation includes various ornaments and complex rhythmic patterns.

(\*) RÉCIT: Cor de nuit et Gambe de 8.  
G<sup>d</sup> ORGUE: Fl. harm. de 8, Claviers réunis.

(\*\*\*) Ecrit ainsi dans l'édition originale: ALEX. G.

(\*\*) RÉCIT: Trompette et Bourdon de 8.  
POSITIF: Cor de nuit de 8, Flûte douce de 4, Nasard de 2  $\frac{2}{3}$ .  
G<sup>d</sup> ORGUE. Jeux doux de 8.  
PEDALE: Bourdons de 16 et 8.

Les indications de claviers ne servent que pour cette registration.

(RÉCIT.)  
Trompette.  
(G<sup>do</sup>.)  
(S.PED.)

(POS.)  
Tierce.

(POS.)  
(RÉCIT.)  
Trio.  
(PÉDALE.)

(RÉCIT.)  
Tromp.  
(G<sup>do</sup>.)  
(S.PED.)

(POS.)  
Tierce.

(RÉCIT.)  
Tromp.

(POS.)  
Tierce.

(RÉCIT.)  
Tromp.

(POS.)  
Tierce.

(RÉCIT.)  
Tromp.

(POS.)  
Tierce.

(RÉCIT.)  
Tromp.

(RÉCIT.)  
Trio.

(Rall.)

Tyrasse.  
(PED.)

# DIMINUTION DE CORNET.(\*)

(All.<sup>to</sup>)

## A 2 CHOEURS (\*\*)

(And.<sup>to</sup> con moto.)

(\*) RÉCIT: main droite, Cor de nuit de 8, Octavin de 2.  
POSITIF ou G<sup>d</sup> ORGUE: Jeux doux de 8.

(\*\*) POSITIF: Fonds de 8 et 4.  
G<sup>d</sup> ORGUE: Fonds de 16, 8 et 4, Claviers réunis.  
PÉDALE: Fonds de 16, 8 et 4.

Grand jeu. Positif.

Grand corps. Positif.

Grand corps. (Rit.)

## GRAND DIALOGUE(\*)

(All<sup>o</sup> mod<sup>to</sup>)  
(G<sup>do</sup>.) Grand corps.  
(PED.) (S.PED.)

Positif.  
(PED.) (S.PED.)

(Più mosso.)  
Grand corps.  
(PED.)

(G<sup>do</sup>.)  
Récit.  
(POS.)  
(S.PED.)

(\*) Grand chœur.

Grand corps. (glo.)

Fort lentement.

(PED.)

(Rall.)

(h)

(c)

Detailed description: This block contains the first four systems of a piano score. The first system is marked 'Grand corps. (glo.)'. The second system has a '(h)' marking. The third system is marked 'Fort lentement.' and includes a '(PED.)' marking. The fourth system includes '(Rall.)' and '(c)' markings. The music is written for grand staff with treble and bass clefs, featuring various note values, rests, and dynamic markings.

## DIALOGUE DE VOIX HUMAINE.

(And<sup>te</sup> sostenuto.)

(POS.)

Positif Bourdon et Fluste.

Basse.

(PED.)

(RÉCIT.) (Voix humaine.)

(RÉCIT.)

Dessus. (POS.)

(POS.)

Basse.

(RÉCIT.)

Dessus.

(PED.)

(RÉCIT.)

Detailed description: This block contains the piano score for 'DIALOGUE DE VOIX HUMAINE.' It consists of three systems. The first system is marked '(And<sup>te</sup> sostenuto.)' and includes '(POS.)', 'Positif Bourdon et Fluste.', and 'Basse.' markings. The second system includes '(RÉCIT.) (Voix humaine.)', '(RÉCIT.)', and 'Dessus. (POS.)' markings. The third system includes '(POS.)', 'Basse.', '(RÉCIT.)', and 'Dessus.' markings. The score is written for grand staff with treble and bass clefs, featuring various note values, rests, and dynamic markings.

(RÉCIT.)

Chœur toutes les parties sur la voix humaine.

(POS.)

(Rit.)

(PED.)

## DERNIER RECIT DU SECOND (TON.)(\*)

(And<sup>te</sup>)

(b)

(PED.)

(Rit.)

(c)

(\*) RÉCIT: main gauche, Voix céleste et Gambe de 8.  
G<sup>d</sup> ORGUE: main droite, Bourdon de 8, Claviers réunis.

# TROISIÈME TON

## PLEIN JEU A 2 CHOEURS.

(Adagietto.)

(G<sup>d</sup> 0.)  
(PED.) (S.PED.)

(PED.)

Positif.

(S.PED.)

G<sup>d</sup> Pl. jeu.

Positif.

(PED.)

(S.PED.)

G. Pl. jeu.

(Rall.)

(PED.)

(\*) Ecrit ainsi dans l'édition originale :

ALEX. G.

(A. G. 136.)



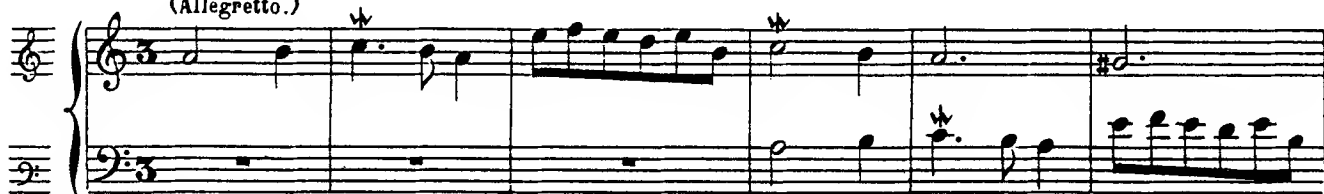
## FUGUE LIC. (sic.) (\*)

(Adagio.)



## DUO. (\*)

(Allegretto.)



(\*) Jeux d'Anches et de fond.

(\*\*) RÉCIT: main droite, Hautbois de 8.

POSITIF ou G. ORGUE: Gambe de 8. main gauche.

## DESSUS DE TIERCE EN VITESSES ET ACCORDS(\*)

(\*) RECIT: main droite, Fl. harm. de 8 et 4.

POSITIF ou G<sup>1</sup>ORGUE: main gauche, Jeu doux de 8.

(Rall.)

## TRIO (\*)

(And<sup>te</sup> con moto.)

(\*) RÉCIT: Cor de nuit et Hautbois-Basson de 8.

G<sup>d</sup> ORGUE: Bourdons de 16 - 8, Fl. harm. de 8, claviers réunis.

# RECIT DE CROMHORNE

(OU DE CLARINETTE.)

Lentement.

(pos.) w (\*)

(Jeu doux.)

(Rall.)

## CROMHORNE EN TAILLE.

(Adagio.)

(Jeu doux.)

(Cromorne ou Clarinette.)

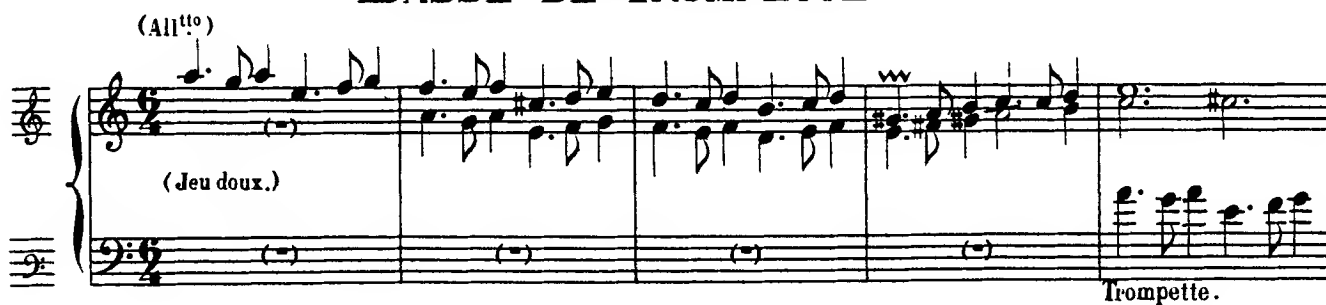
Pedalle.

(\*) Ecrit ainsi dans l'édition originale:





## BASSE DE TROMPETTE.



## GRAND DIALOGUE(\*\*)

(Maestoso.)

(c<sup>do</sup>.) Grand corps.

(PED.)

(\*) Ecrit ainsi dans l'édition originale: ALEX. G.

(\*\*) Grand chœur.

Positif.

(S. PED.)

Grand corps.

(PED.)

(All<sup>to</sup>)

Positif.

(S. PED.)

Grand corps.

Positif.

Grand corps.

(\*) Positif.

Grand corps.

(Lento.)

(Rit.)

(PED.)

(\*) Dans l'édition originale, l'indication du Positif est placée à la mesure suivante, au premier temps.

## QUATRIESME TON

## GRAND PRELUDE A 5 PARTIES, A 2 CHOEURS.

(Lento.)

(Grand plein-jeu.)

(PED.)

(Meno Lento.)

(\*)

Positif. (Petit plein jeu.)

(S. PED.)

(Lento.)

Grand plein jeu.

(PED.)

(Rall.)

(\*) Un 7 au lieu d'un 5 dans l'édition originale. ALEX. G.



## TRIO(\*)

(Un poco all<sup>to</sup>)(\*) Main droite, G<sup>d</sup> O. Fl. harm. de 8.

Main gauche, Récit. G. nbe et Cor de nuit de 8.

## CORNET OU TIERCE. (\*)

(All<sup>o</sup>)

(PED.)

(\*\*)

(Rit.)

## DIALOGUE DE RECITS, ET DE TRIOS. (\*\*)

(Larghetto.) (RÉCIT.)

(POS.)

Trompette de récit ou Cromhorne.

Tierce ou Cornet séparé.

(G<sup>d</sup>O.)

(\*) POSITIF, main droite, Cor de nuit de 8, Fl. douce de 4, Nasard de  $2\frac{2}{3}$ .

G<sup>d</sup> ORGUE: main gauche, Jeu doux de 8.

PÉDALE: Bourdons de 16 et 8.

(\*\*) Ecrit ainsi dans l'édition originale:



(\*\*\*) RÉCIT: Trompette et Bourdon de 8.

POSITIF: Cor de nuit de 8, Fl. douce de 4, Nasard de  $2\frac{2}{3}$ .

G<sup>d</sup> ORGUE: Jeu doux de 8.

PÉDALE: Bourdons de 16 et 8.

Les indications de claviers ne servent que pour cette registration.

ALEX. G.

(RÉCIT.)

Tromp.

(POS.)

Tierce.

(RÉCIT.)

Trio.

(PED.)

(RÉCIT.)

Tromp.

(G!O.)

(POS.)

Tierce.

(RÉCIT.)

Tromp.

(POS.)

(RÉCIT.)

Tierce.

Tromp.

(POS.)

(RÉCIT.)

Trio.

(PED.)

(Rall.)

## DUO (\*)

(All<sup>to</sup>)

The musical score is written for two staves, treble and bass clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo/mood is indicated as '(All<sup>to</sup>)'. The score consists of six systems of two staves each. The music features a variety of rhythmic patterns, including eighth and quarter notes, and rests. Some notes are marked with a 'w' (trill) and a 'u' (accents). The piece concludes with a '(Rit.)' marking and a final cadence.

(\*) RÉCIT: Flûtes harmoniques de 8 et 4.

# TIERCE EN TAILLE. (\*)

(Un poco adagio.)

The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a long note and a slur. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur. The system is labeled with (POS.) and (GdO.) and (PEU.)

The second system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line.

The third system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line.

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line.

The fifth system of musical notation consists of three staves. The top staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The middle staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The bottom staff is a grand staff with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur and a wavy line. The system is labeled with (14)

(\*) RÉCIT: Basson et Bourdon de 8.  
 POSITIF: Cor de nuit de 8.  
 G<sup>d</sup> ORGUE: Fl. harm. de 8, Récit accouplé  
 PÉDALE: Bourdons de 16 et 8.

Two systems of musical notation for a piano piece. The first system consists of four measures. The second system consists of five measures, with a *(Rall.)* marking in the fourth measure. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals.

## DIALOGUE EN FUGUE. (\*)

(All<sup>o</sup> mod<sup>to</sup>)

(I) (II)

Positif.

Musical notation for the 'Positif' section, consisting of two systems of two measures each. It features treble and bass staves with musical notation.

(Pos.)

Basse.

(G<sup>d</sup> O.)

Musical notation for the 'Basse' section, consisting of two systems of two measures each. It features treble and bass staves with musical notation.

(G<sup>d</sup> O.)

Graud chœur.

(b)

Musical notation for the 'Graud chœur' section, consisting of two systems of two measures each. It features treble and bass staves with musical notation.

(\*) Grand chœur.

(G<sup>d</sup>.)

Récit. (pos.)

(G<sup>d</sup>.) Chœur. (G<sup>d</sup>.)

(\*)

(Rit.)

(PED.)

## PRELUDE FACILE DU 4<sup>e</sup> TON. (\*\*)

(Adagio.)

(PED.)

(\*)  dans l'édition originale. ALEX. G.

(\*\*) Tous les fonds de 16, 8, 4.  
PÉDALE 32, 16 et 8.  
(A.G. 136.)

5<sup>E</sup> TON.

## PLEIN JEU A 2 CHŒURS.

(Andante.)

Grand plein jeu.

(PED.)

Pos.

(S.PED.)

Grand plein jeu.

Pos. (♯) (♯)

(PED.)

(S.PED.)

Grand plein jeu.

(PED.)

(S.PED.)

Grand plein jeu.

(PED.)

Pedalles meslées.

## GRAND PRELUDE

AVEC LES PEDALLES DE TROMPETTE MESLÉES (\*)

(Mod<sup>to</sup>)

Plein jeu.

Pedalles.

(\*) G<sup>d</sup> O. Fonds de 16, 8, 4, 2, Plein-jeu.

PÉDALE, Bombarde. (ad libitum), Trompette, Clairon.



The musical score is written for piano and consists of five systems, each with three staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system shows a treble and bass staff with a piano accompaniment. The second system includes a treble staff with a melodic line and a bass staff with a piano accompaniment. The third system features a treble staff with a melodic line and a bass staff with a piano accompaniment. The fourth system shows a treble staff with a melodic line and a bass staff with a piano accompaniment. The fifth system shows a treble staff with a melodic line and a bass staff with a piano accompaniment.

(\*) LA au lieu de SOL dans l'édition originale.

(\*\*) RÉ au lieu de DO dans l'édition originale. ALEX. G.

## RECIT. (\*)

(Adagio.)

(PED.)

Four systems of musical notation for RECIT. (Adagio). Each system consists of a grand staff with a treble and bass clef. The first system includes a '(PED.)' marking below the bass staff. The notation features various note values, rests, and dynamic markings such as 'w' and 'b'. The piece concludes with a final cadence in the fourth system.

## PETIT CORNET OU PETITE TIERCE. (\*\*)

(Animato.)

Two systems of musical notation for PETIT CORNET OU PETITE TIERCE. (Animato.). Each system consists of a grand staff with a treble and bass clef. The notation is more complex, featuring many sixteenth and thirty-second notes, indicating a faster tempo. The piece ends with a final cadence in the second system.

(\*) G<sup>d</sup> ORGUE, main droite, Fl. harm. de 8.  
 POSITIF ou RECIT, main gauche, Bourdon de 8.  
 PÉDALE, Bourdons de 16 et 8.

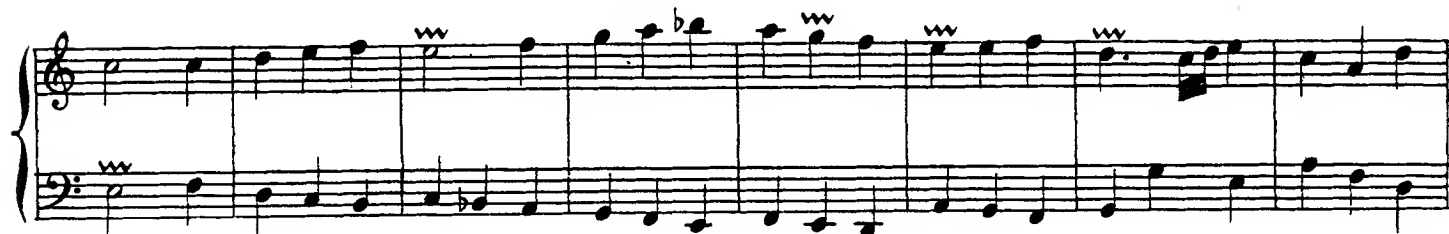
(\*\*) RECIT, main droite, Fl. harm. de 8, 4, 2.  
 G<sup>d</sup> ORGUE ou Positif, Jeu doux de 8.



(PED.)

## DUO. (\*\*)

(Allegro.)



(\*) SOL au lieu de FA dans l'édition originale. ALEX. G.

(\*\*) 6<sup>d</sup> ORGUE, Bourdons de 16 et 8, Salicional de 8.

First system of musical notation, consisting of four staves. The first two staves are a grand staff (treble and bass clef). The third and fourth staves are also a grand staff. The music features various notes, rests, and ornaments (wavy lines above notes). There are some markings like (b) and (z) in parentheses.

## TIERCE EN TAILLE. (\*)

(Un poco lento.)

(Jeu doux.)

Pedalle.

(Tierce.)

Second system of musical notation, consisting of three staves. The first two staves are a grand staff (treble and bass clef). The third staff is a single bass clef staff. The music features various notes, rests, and ornaments. There are some markings like (Jeu doux.) and (Tierce.) in parentheses.

Third system of musical notation, consisting of three staves. The first two staves are a grand staff (treble and bass clef). The third staff is a single bass clef staff. The music features various notes, rests, and ornaments. There are some markings like (Jeu doux.) and (Tierce.) in parentheses.

(\*) RECIT, main gauche, Fl. harm. de 8 et 4.  
 POSITIF ou 6<sup>e</sup> ORGUE, main droite, Bourdon de 8.  
 PEDALE, Bourdons de 16 et 8.

The musical score is written for piano and consists of five systems, each with three staves (treble, middle, and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A specific marking '(\*)' is present in the third system, and '(Rall.)' is present in the fifth system.

(\*) Deux noires au lieu de deux croches dans l'édition originale. ALEX. G. (A. G. 136.)

## VOIX HUMAINE.

(Adagietto.)

(POS.) Jeu doux.

(POS.) Basse de voix humaine.

(PED.)

(RÉCIT.)

(POS.) Dessus.

(POS.) Basse.

(RÉCIT.)

(RÉCIT.) 2<sup>e</sup> Dessus.

(POS.) Chœur, toutes les parties de voix humaine (RÉCIT.)

(PED. e MAN.)

## TRIO POUR LA PEDALLE OU TIRE-CLAUIER. (\*)

(All<sup>o</sup> Mod<sup>o</sup>) (G.O.)

(RÉCIT.)

(PED.)

(\*) RÉCIT: Hautbois  
6<sup>e</sup> ORGUE: Flûte harmonique de 8.  
PÉDALE: Bourdons de 16 et 8.

## DIALOGUE. (\*)

(Un poco lento.)

(G.O.) Grand corps.

(PED.)

(\*\*)

(All<sup>o</sup>)

(Pos.)

(S.PED.)

Echo. (RÉCIT.)

(G.C.)

Pos.

Echo. (RÉCIT.)

G.

(\*) RÉCIT: Flûtes de 8 et 4, Trompette ou Hautbois (Boîte fermée.)

POSITIF: Fonds et Anches de 8 et 4 P.

G<sup>o</sup> ORGUE: Fonds et Anches de 8 et 4 P.

PÉDALE: Fonds de 16 et 8, Tirasse du G<sup>o</sup>O.

(\*\*)  dans l'édition originale.

ALEX. G.

Pos.

Grand corps.

Echo. (RÉCIT.)

Pos.

Echo. (RÉCIT.)

G.C.

Fort lentement.

(PED.)

# SIXIESME TON. PLEIN JEU.

(And<sup>te</sup>)

G.O.

(PED.)

Pos.

Grand

(S. PED.)



plein jeu.

Pos.

(S. PED.)

Grand plein jeu.

(PED.)

(4)

(-)

## FUGUE-QUATUOR. (\*)

(Moderato.)

(G♯0.)

(PED.)

(S. PED.)

(PED.)

(S. PED.)

(PED.)

(\*) RÉCIT (ferme) Trompette.  
 POSITIF et G<sup>o</sup> ORGUE Fl.harm. et Bourdons de 8, claviers réunis.  
 PÉDALE Bourdons de 16 et 8, Flûte 8, Tirasse.



### TRIO POUR LA PEDALLE. (\*)



(\*) RÉCIT: Gambe et Bourdon de 8.  
 G<sup>d</sup> ORGUE: Fl. harm. de 8.  
 PÉDALE: Bourdons de 16 et 8.

## RECIT. (\*)

(Adagio.)

Man.

(PED.)

(Rall.)

## TRIO A 3 CLAUERS. (\*\*)

(And<sup>te</sup>)

(\*) RÉCIT, main droite. Hautbois.

G<sup>d</sup> ORGUE ou POSITIF Bourdon de 8.

PÉDALE: Bourdons de 16 et 8.

(\*\*) RÉCIT, main gauche: Trompette, boîte fermée.

POSITIF, main droite: Cor de nuit de 8, Fl. douce de 4, Nasard de  $2\frac{2}{3}$

PÉDALE: Bourdons de 16 et 8, Flûte de 8.

(A. G. 136.)

The first system consists of four measures. The second system also consists of four measures. The third system consists of four measures. The fourth system consists of four measures, ending with a double bar line.

## BASSE DE TROMPETTE.

(All?)

Jeu doux.

The notation shows a single melodic line for the Bass Trombone. It begins with a treble clef and a 2/4 time signature. The key signature has one flat. The tempo marking 'Jeu doux.' is present. The music consists of several measures, ending with a double bar line and a small asterisk in parentheses.

(\*) LA au lieu de SOL dans l'édition originale.

Trompette.

(\*)

(Rit.)

(\*) Ut croche dans l'édition originale. ALEX. G.

# DIALOGUE DE CHROMHORNE EN TAILLE ET DE CORNET SÉPARÉ, OU SUR TOUT LE CHROMHORNE.

(Larghetto.)

Accompagnement.  
(G<sup>d</sup> O. Jeu doux.)

(Pos.) Cromhorne.

Pedalle.

(RÉCIT.)

(G.O.)

Cornet ou Cromhorne.

Accompagnement.

Accompagnement.  
(G.O.)

(Pos.)  
(Cromhorne.)

(RÉCIT.)  
Cornet.

(G.O.)

Cornet.

Cromhorne.  
(Pos.)



## PETIT DIALOGUE EN FUGUE SANS TREMBLANT. (\*)



(\*) POSITIF (ou Récit) Fonds et Anches de 8 et 4.

G<sup>d</sup> ORGUE: Fonds et Anches de 8 et 4, claviers réunis.

PÉDALE: Fonds de 16 et 8, Tirasse du G<sup>d</sup> O.

(PED.)

(Rall.)

## GRAND DIALOGUE. TRIO. (\*)

(All<sup>o</sup> Mod<sup>to</sup>)

(RÉCIT.) Cornet ou bien tout sur le Cromhorne.

(Pos.) Cromhorne.

Pedalle.

Gr. Corps. (6<sup>do</sup>).

(S.PED.)

Pos.

Gr. C.

Pos.

Gr.

Pos.

Gr. Corps.

(\*) RÉCIT: Cornet (ou Trompette).

POSITIF: Cromorne (ou Clarinette) Cor de nuit de 8, Flûte de 4.

6<sup>e</sup> ORGUE: Fonds et Anches de 8 et 4.

PÉDALE: Bourdons de 16 et 8, Flûte 8.



(Cornet.) (RECIT.)

Cromhorne. (POS.)

Trio. (Pedalle.)

Gr. Pos. Gr.

(S. PED.)

Pos. Gr. Pos. Gr. Pos. Gr.

Pos. Gr.

(PED.e MAN.)

FIN.

(Rall.)

(\*) Deux noires au lieu de deux croches dans l'édition originale. ALEX. G. (A. G. 136.)

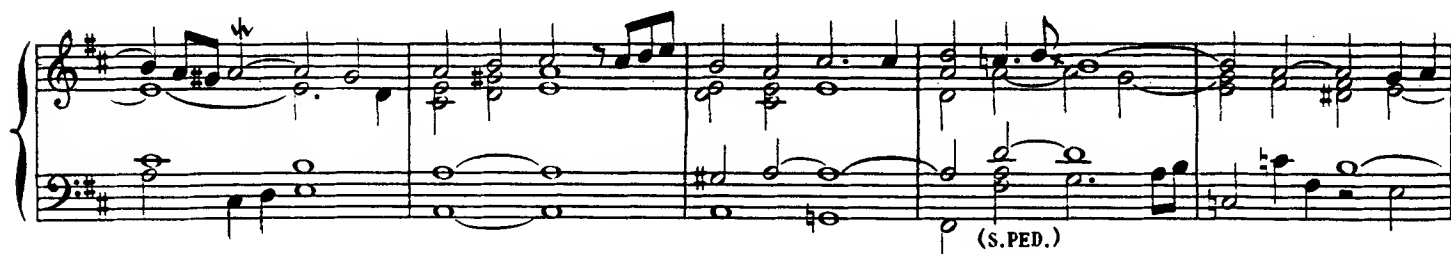
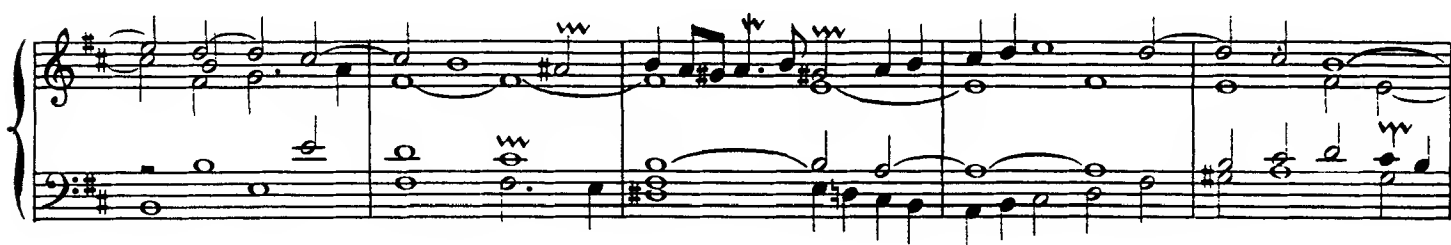
# 7<sup>E</sup> TON.

## PLEIN JEU CONTINU.

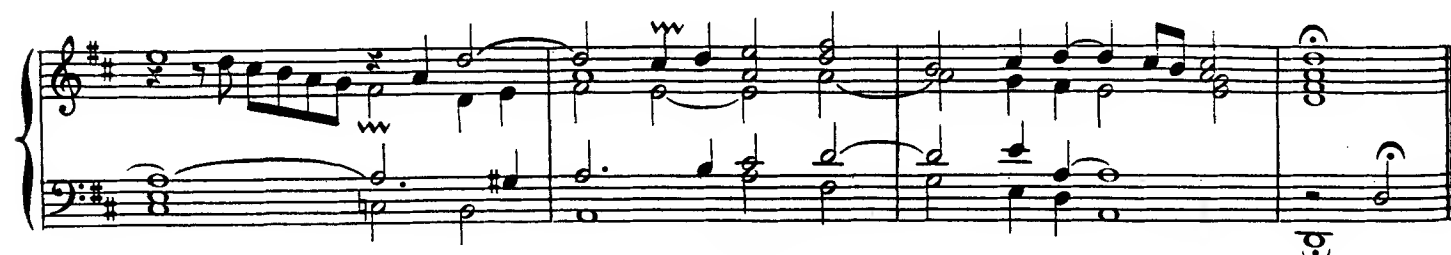
(Andante.)

(G.O.)

(PED.)



(S.PED.)



## DUO. (\*)

(All<sup>to</sup>)

(\*) POSITIF: Cor de nuit de 8, Flûte douce de 4, Nasard 2 P.  $\frac{2}{3}$

First system of musical notation, piano accompaniment. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a supporting bass line with chords and single notes.

Second system of musical notation, piano accompaniment. The treble staff continues the melody, and the bass staff continues the bass line. A *Rit.* (Ritardando) marking is present in the treble staff.

## BASSE DE TROMPETTE .

Third system of musical notation, Bass Trombone part. The treble staff is labeled *(All<sup>o</sup> mod<sup>to</sup>)* and *Accompagnement. (Jeu doux.)*. The bass staff contains the main melody for the Bass Trombone.

Fourth system of musical notation, Trombone part. The treble staff is labeled *Tromp.* and contains a melodic line. The bass staff contains a supporting bass line.

Fifth system of musical notation, piano accompaniment. The treble staff contains a melodic line with some rests, and the bass staff contains a supporting bass line.

Sixth system of musical notation, piano accompaniment. The treble staff contains a melodic line with some rests, and the bass staff contains a supporting bass line.

Seventh system of musical notation, piano accompaniment. The treble staff contains a melodic line with some rests, and the bass staff contains a supporting bass line.

## DIALOGUE DE RECITS MESLÉ DE TRIOS. (\*)

(Un poco lento.)

(RÉCIT.)

(POS.) Tierce.

Trompette.

(G<sup>d</sup> o.)

(MAN.)

(RÉCIT.)

Tromp.

(POS.) Tierce.

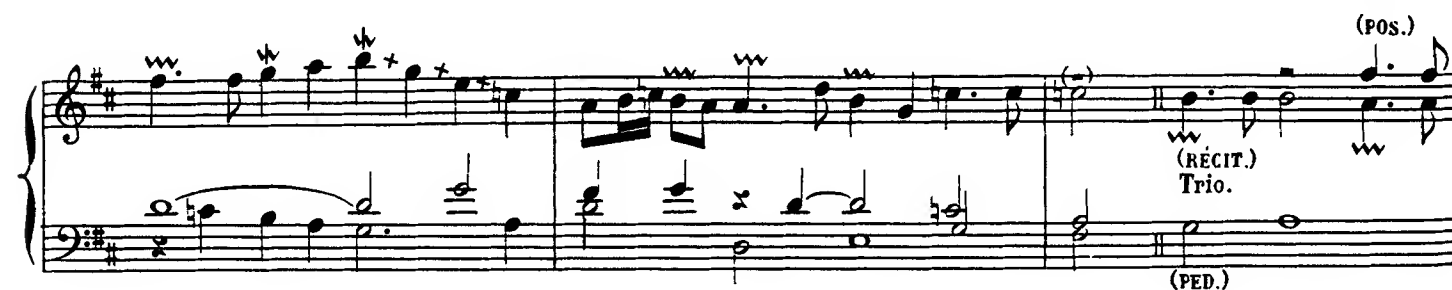
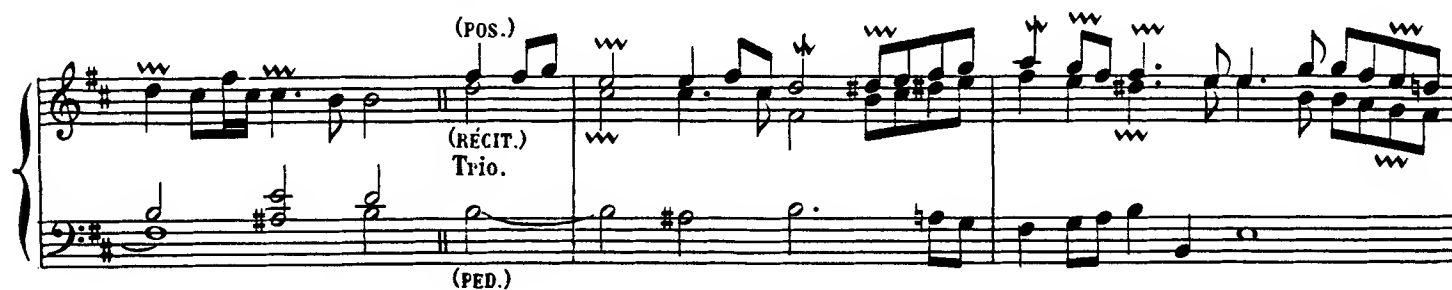
(RÉCIT.) Trio (Pedalle.)

(\*) RÉCIT: Trompette.

POSITIF: Cor de nuit de 8, Fl. douce de 4 Nasard  $2 \frac{2}{3}$

G<sup>d</sup> ORGUE: Jeux doux de 8.

PÉDALE: Bourdon de 16, Flûte de 8.



## TRIO A DEUX DESSUS. (\*)

(All.<sup>o</sup> mod.<sup>to</sup>)

The musical score is written for two staves, Treble and Bass, in the key of F# (one sharp) and 3/4 time. The tempo is marked '(All.<sup>o</sup> mod.<sup>to</sup>)'. The score consists of six systems of music. The first system shows the beginning of the piece with a treble staff starting on a half note and a bass staff with a half note. The subsequent systems continue the melody and harmony, featuring various musical symbols such as notes, rests, accidentals, and dynamic markings like 'w' (pizzicato) and 'x' (staccato). The piece concludes with a double bar line and a final chord.

(\*) Récit, main droite: Fl. harm. de 8 et 4.

6<sup>e</sup> Orgue, main gauche: Gambe et Bourdon de 8.

## VOIX HUMAINE. (\*)

(Adagietto.)  
(RÉCIT.)

Dessus.  
G<sup>d</sup>0.

Basse.  
G<sup>d</sup>0.

(PED.)

(RÉCIT.)

Dessus.  
(RÉCIT.)

(G<sup>d</sup>0.)

(PED.)

(G<sup>d</sup>0.)

Basse.  
(RÉCIT.)

Deux dessus.  
(G<sup>d</sup>0.)

(PED.)

Chœur.  
(RÉCIT.)

(PED. e MAN.)

(#)

## DIALOGUE. (\*\*)

(All<sup>o</sup> mod<sup>to</sup>)

Grand corps.

(\*) RÉCIT, Voix humaine, Bourdon de 8, Tremblant.

G<sup>d</sup>0. Jeu doux de 8.

PÉDALE: Bourdons de 16 et 8.

(\*\*) Grand Chœur.





First system of musical notation. The treble staff contains a melody with various ornaments (wavy lines) and rests. The bass staff provides a harmonic accompaniment with sustained notes and some movement. The key signature has one sharp (F#).



Second system of musical notation. The treble staff continues the melodic line with ornaments. The bass staff features a more active accompaniment with eighth notes. The label "Positif." is written above the treble staff, and "Grand corps." is written above the bass staff.



Third system of musical notation. The treble staff has a melodic line with a sharp sign (#) above it. The bass staff has a sustained accompaniment. The label "Pos." is written above the treble staff.



Fourth system of musical notation. The treble staff has a melodic line with a sharp sign (#) above it. The bass staff has a sustained accompaniment. The label "Grand corps." is written above the treble staff, and "Pos." is written above the bass staff.



Fifth system of musical notation. The treble staff has a melodic line with ornaments. The bass staff has a sustained accompaniment. The label "Grand corps." is written above the treble staff.



Sixth system of musical notation. The treble staff has a melodic line with ornaments. The bass staff has a sustained accompaniment.



Seventh system of musical notation. The treble staff has a melodic line with ornaments. The bass staff has a sustained accompaniment. The label "(Rall.)" is written above the treble staff.

# 8<sup>E</sup> TON. GRAND PLEIN JEU A 3 CHŒURS.

(Mod<sup>to</sup>)

(G<sup>d</sup> O.)

(PED.)

(POS.)

(S. PED.)

Plein jeu d'écho (RÉCIT.)

G<sup>d</sup> Pl. jeu.

(PED.)

Pos.

(S. PED.)

Plein jeu d'écho. (RÉCIT.)

G<sup>d</sup> Pl. jeu.

Pos. (S. PED.) (RÉCIT.) Plein jeu d'écho. G. Pl. jeu. (PED.)

## FUGUE GRAUE. (\*)

(Larghetto.)



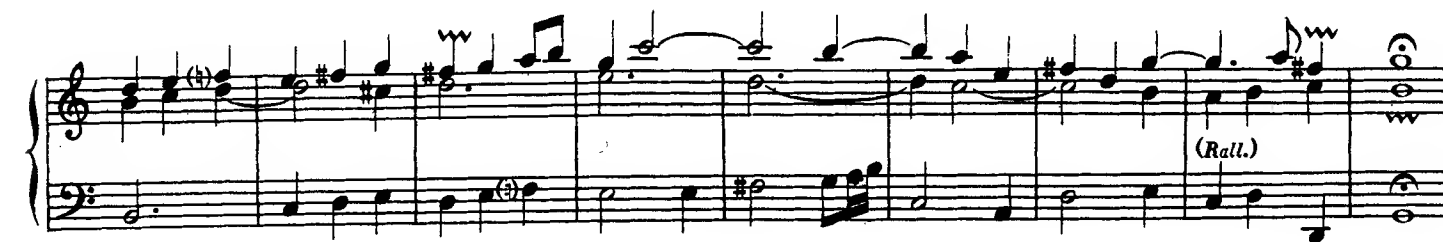
## DUO. (\*)

(And<sup>te</sup>)

(\*) RÉCIT, main droite: Cornet, (ou Trompette.)  
 POSITIF, main gauche: Trompette (ou Clarinette.)



# TRIO. (\*)



(\*) Récit, main droite: Voix céleste et Gambe de 8.

6<sup>e</sup> Orgue, main gauche: Bourdon de 16, Récit accouplé.

## DESSUS DE TIERCE. (\*)

(Un poco all<sup>to</sup>)

Tierce des deux mains.

Pedalle douce. (\*\*)

(RÉCIT.)

(\*) RÉCIT, main droite: Flûtes harm. de 8 et 4 Octavin doux de 2 P.

8<sup>d</sup> ORGUE, main gauche: Jeu doux de 8.

PÉDALE: Bourdons de 16 et 8.

(\*\*) Ecrit sur deux portées dans l'édition originale. ALEX. G.

Three systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with various note values and accidentals. The second system also consists of two staves, showing ascending and descending melodic lines. The third system consists of two staves, including a 'Rall.' marking and a double bar line.

## GRAND DIALOGUE. (\*)

Two systems of musical notation for Grand Dialogue. The first system consists of two staves (treble and bass clef) with the marking 'Allo modto' and 'Grand corps.', and a 'Positif.' marking. The second system consists of two staves (treble and bass clef) with the marking 'G.' and '(PED.)'.

(\*) Grand chœur.

First system of musical notation. The treble staff contains a melodic line with trills and slurs. The bass staff has a sustained accompaniment. Labels include "Pos." above the treble staff, "Echo. (RÉCIT fermée.)" above the bass staff, and "(S.PED.)" below the bass staff. A "G." is written at the end of the system.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a long, sustained note with a slur. Labels include "Pos." above the treble staff and "(S.PED.)" below the bass staff.

Third system of musical notation. The treble staff has a melodic line with trills. The bass staff has a sustained accompaniment. Labels include "Echo. (RÉCIT.)" above the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with trills. The bass staff has a sustained accompaniment. Labels include "Grand corps." above the treble staff and "(PED.)" below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with trills. The bass staff has a sustained accompaniment. Labels include "Pos." above the treble staff and "(S.PED.)" below the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with trills. The bass staff has a sustained accompaniment. Labels include "Echo. (RÉCIT.)" above the bass staff.

Seventh system of musical notation. The treble staff has a melodic line with trills. The bass staff has a sustained accompaniment. Labels include "(All<sup>o</sup>)" above the treble staff, "G." above the bass staff, and "Pos." above the treble staff.



First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system includes a grand staff with a treble clef and a bass clef. The music features various notes, rests, and accidentals. A pedal point is indicated by "(PED.)" below the bass staff.

(PED.)

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system includes a grand staff with a treble clef and a bass clef. The music features various notes, rests, and accidentals. A pedal point is indicated by "(S.PED.)" below the bass staff.

Pos.

(S.PED.)

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system includes a grand staff with a treble clef and a bass clef. The music features various notes, rests, and accidentals. A pedal point is indicated by "(PED.)" below the bass staff.

Echo.  
(RÉCIT.)

G.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system includes a grand staff with a treble clef and a bass clef. The music features various notes, rests, and accidentals. A pedal point is indicated by "(PED.)" below the bass staff.

(POS.)

Basse.

(G40.)

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system includes a grand staff with a treble clef and a bass clef. The music features various notes, rests, and accidentals. A pedal point is indicated by "(PED.)" below the bass staff.

(Adagio.)

Grand corps.

(PED.)

Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. The system includes a grand staff with a treble clef and a bass clef. The music features various notes, rests, and accidentals. A pedal point is indicated by "(PED.)" below the bass staff.

(Rall.)

FIN